



**WILLIAM ROCKHILL
NELSON GALLERY OF
ART and MARY ATKINS
MUSEUM OF FINE ARTS**

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GALLERY NEWS

THE WILLIAM ROCKHILL NELSON TRUST

THE UNIVERSITY TRUSTEES

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Curator of Oriental Art (absent on leave)	Laurence Sickman
Acting Curator of Oriental Art	Lindsay Hughes
Advisor in European Art	Harold W. Parsons
Honorary Advisor in Oriental Art	Langdon Warner
Junior Education	Mary Louise Clifton
Musical Director	Jane Rosenthal
Registrar	Dorothy Throm
Secretary to Director and Librarian	Louise Lebrecht
Cashier and Sales	Mary Maillard
Superintendent	Clarence Simpson
Gallery Assistant	George Herrick

LECTURES AND GALLERY GUIDANCE

Information concerning scheduled lectures for the month will be found in the following pages. Special talks for groups may be arranged by appointment. Services of a guide may be secured at a fee of twenty cents per person, with a minimum fee of one dollar for an hour's tour. Due to limited personnel at the present time, arrangements should be made in advance.

ACTIVITIES FOR CHILDREN

Information about enrollment for Saturday and Summer Classes may be obtained from the Director of Junior Education. Saturday afternoon activities especially for children are listed in the calendar.

PUBLICATIONS

Catalogues, handbooks, photographs, postcards, etc., are for sale at the Information Desk to the left of the North Entrance. This News Letter is published once each month, September through June, plus a Summer Issue, and is distributed without charge.

See back page for further information.

GALLERY NEWS
May 1944

"LIFE" WAR PAINTINGS: Opening on April 30 and continuing through May 21st, the three central loan galleries will feature the work of artists commissioned by LIFE Magazine to record their first-hand eye-witness impressions of America's widespread battle fronts and defense areas. In 1941 Henry Billings was commissioned to do the first of the series of defense pictures and was quickly followed in the next two years by eight other artists: Aaron Bohrod, Floyd Davis, Peter Hurd, Edward Laning, Tom Lea, Fletcher Martin, Barse Miller and Paul Sample. In 1943 they added to these a further group, taking over the contracts of many of the artists commissioned by the government when Congress failed to appropriate money for the contracts let by the War Department. To this list were added, among others, Henry Varnum Poor, Tom Craig, Joe Jones, George Bidle and Reginald Marsh.

More than seventy of the paintings have been reproduced in full color in the magazine and last Spring a selected group of about one hundred and twenty-five paintings was shown in an inaugural exhibition at the National Gallery in Washington. Since that time, it has been on tour of the principal museums of the country and eventually will become the property of the United States Government, to be housed in some institution as a permanent record of World War II.

Francis Henry Taylor, Director of the Metropolitan Museum of Art in New York, sums up the importance of such a record in the foreword which he has written to the catalogue: "War is grim and war is horrible. It has always been the military man himself who has been the first to point this out, wisely leaving it to well-manicured civilians to sing sweetly of its lice and mud and torture and death. Yet is it inescapable to military men and civilians alike that there is in war also a certain desperate beauty - a beauty that is

inextricably bound up with the acts of courage and heroism and sacrifice which war so terribly brings forth.

"In short, even out of agony there is beauty to be distilled. In these days it is not only the opportunity but the inescapable duty of the artist to see the one in terms of the other. In the wars of the past - until, perhaps the later days of 1914-18 - this distillation was rather a bootleg process; the artists...were seldom eyewitnesses to the scenes they depicted.... In this war the artist is on the spot. Whatever his previous preoccupation...the artist has now been wrenched out of it by the necessity of recording, under every imaginable human stress and terror, man's reaction to the greatest crisis of all history. There may have been better artists than those who chanced to be born at this juncture in the world's affairs, but no artists have ever had a more unexampled opportunity to observe history in the raw."

COSTUMES OF SEVEN WARS: In time of war of great world unrest, fashion dizzily responds by going to extremes. The incredible coiffures of Marie Antoinette's court before the French Revolution can only be matched by the extravagant hats currently reported gracing the heads of wealthy ladies of Spain. How American fashion reacted in time of war can be seen in an exhibition from the Museum of Costume Art in New York City which will be installed in Gallery 28 for four weeks beginning May 9th.

Our seven wars - the Revolution, the War of 1812, the Mexican War, the Civil War, the Spanish-American War, and World Wars I and II - are each represented by two life-size mannequins dressed in authentic costumes from the Museum of Costume Art's fine collection and set against an appropriate background. The

fashions for World War II are the clothes that have received the American Fashion Critics' Award.

GALLERY CHANGES:

Ceramics Room: Selected examples from the Bur-nap Collection of English Pottery will be installed in the Ceramics Room to remain for the summer months. The pieces will be chosen with the object of showing the wide range and uniform excellence of the periods and types represented in the collection.

Gallery I4: Masterpieces of European drawings from the permanent collection will be shown in the masterpiece room during May. These drawings, ranging in time from the late 15th Century through the early 19th Century, provide an insight into the sure mastery of technique which lay behind the painting traditions of Europe during these periods. A sound sense of draughtsmanship underlies every great technique, and painting traditions are founded upon structural use of line. Many of the European artists represented here, Perugino, Tiepolo, Claude, Ingres, Canaletto, Gericault and others, were masters in this realm and their work contains charm as well as power. Moreover, these drawings make an interesting basis for the study of the contrasting ideas and styles of Italy, France and the Low Countries.

Gallery 24: Lamaistic Paintings from the 18th Century China will be shown in Gallery 24 beginning May 17th. The Manchu emperors favored this involved form of Buddhism and, especially during the reign of the Emperor Ch'ien Lung (1736-1795), there were many devotional banners painted in China. They are characterized by a formal arrangement of multiple deities and divinities painted in rich tones of red, blue, green, orange and yellow. Lamaism is a combination of many religions and their paintings reveal the complexity of this origin. According to A.K. Gordon (The Iconography of Tibetan Lamaism, Columbia University Press, 1939), Lamaism began with Mahayan Bud-

dhism, which had added to primitive Buddhism the worship of a Supreme Being and other divinities. Then they included the Yoga doctrine with its attainment of superhuman powers through the practice of ecstatic meditations and austerities, plus the Mantrayāna doctrine of spells and charms and the Tantric doctrine worshipping female energies of the gods. This form of Buddhism was taken to Tibet in the 7th Century where it fused with the native religion called Pön which was "a form of nature worship and demonolatry with human and animal sacrifices and all the rites of a primitive religion.."
"This fusion of Mahāyāna and Pön was the origin of Lamaism, which derives its name from the Tibetan word 'Bla-ma' (Superior One)", a title given to members of the Buddhist clergy in that country.

FRIENDS OF ART: The Friends of Art Study Group will meet at eleven o'clock Thursday, May 18th, in the Central Loan Gallery. Miss Jackson will discuss the current exhibition of War Paintings from the LIFE Magazine Collection. Members are urged to bring guests interested in the Friends of Art Organization.

FRIDAY EVENING GALLERY TALKS: Special attention is called to the Gallery talks at 7:45 preceding the Friday evening musical programs. These short, informal discussions are designed to acquaint the visitor with a particular phase of the collection or a current exhibition and are concluded in time for attendance at the auditorium program. During the month of May the schedule is as follows:

May 5 - Henry William Steigel, American Glass Maker. Miss Louise Carroll. In the Entrance Hall of the American Wing.

May 12 - LIFE War Paintings. Miss Ethlyne Jackson. Central Loan Gallery.

May 19 - Samuel McIntire and His Period.
Miss Mary Louise Clifton. Dining
Room of the American Wing.

May 26 - Lamaistic Paintings. Miss Lindsay
Hughes. Gallery 24.

MUSICAL PROGRAMS: With the conclusion of the regular Wednesday evening lecture series, the evening openings during the month of May will be devoted to an additional series of musical programs. The usual Friday evening and Sunday afternoon concerts will continue through the end of May, when the season will close to be resumed in the Fall. A complete list of all programs may be found in the calendar. The following will be of special interest:

Dorothy Perkins will present a Posture Clinic and Forum on May 3rd; this promises to be one of the most interesting and educational programs given at the Gallery this season. Mrs. Perkins will discuss the approaches for better physical attainment and a group will give a demonstration of the various movements for physical betterment. The program will end with a group of dances by the Dorothy Perkins Dancers.

On May 24th, artist students of Dr. Wiktor Labunski will be presented in a program of Concertos. Dr. Labunski will appear with his students, furnishing the orchestral score of the concertos on the second piano.

Mary Maillard, artist pupil of M. Beryl Buckley, will appear in a program of dramatic readings on May 31st.

S.A.I., national music sorority, has planned a program of variety and interest as their final contribution to the Atkins Auditorium concerts on May 12th.

On Sunday afternoon, June 4th, Virginia Voigtlander, talented violinist pupil of Edouard Dethier of the Juilliard School of

Music, will be presented. This is the third years that the Gallery has had the pleasure of presenting this gifted young violinist to Kansas City.

DEPARTMENT OF JUNIOR EDUCATION: Registration for summer classes will be held on June 10th, beginning at ten o'clock. Classes will convene on Tuesday, Thursday and Saturday mornings beginning June 13th through July 22nd. The registration fee is \$3.00 and there is a small supply fee for most classes. The June issue of GALLERY NEWS will give a list of the classes available and the age brackets for each.

There will be an exhibition of paintings by Gallery students at the Women's City Club during May. These are largely the work of Mrs. Mildred Gibbon's watercolour group.

Little Museum for Young Moderns: Beginning April 22nd, the Little Museum will exhibit the work the Saturday Morning Classes for children have produced during the winter season.

Special Tours for Junior Groups: Since the regularly scheduled tours for public school children are ending this month, the Junior Education Staff will be happy to conduct guided tours for interested groups. Appointments may be made by calling the Gallery.

GALLERY NOTES: March 24th to 26th, Miss Jackson attended the meetings of the Museum Directors Association which were held at the Art Institute of Chicago, under the joint auspices of the Institute and the University of Chicago. Also present were the officers of the American Association of Museums, the American Federation of Arts, the College Art Association and the American Council of Learned Societies. The theme of the convention was a study of "The Future of the Art Museum as an Educational Institution"

CALENDAR FOR MAY

Tues.,	2	-	2:00	-	Library - Asiatic Study Club
Wed.	3	-	8:15	-	Posture Clinic - Dorothy Perkins Dancers
Fri.	5	-	7:45	-	Entrance Hall - Talk, Henry Steigel, Miss Carroll
"	5	-	8:15	-	Concert - K.C. Musical Club
Sun.	7	-	3:30	-	Concert - Pupils of Amy Winning
Tues.	9	-	10:00	-	Library - Book Club
"	9	-	10:00	-	Lounge - Corinna Delphians
"	9	-	1:00	-	Library - Art Study Club
Wed.	10	-	1:00	-	Library - Athena Delphians
Fri.	12	-	10:00	-	Chinese Ceramics - Art Class Women's University Club - Miss Hughes
"	12	-	7:45	-	Gallery 20 - Talk, LIFE War Paintings, Miss Jackson
"	12	-	8:15	-	Concert - Sigma Alpha Iota
Sun.	14	-	3:30	-	Concert - Pupils of Nora Lamar Moss
Tues.	16	-	2:00	-	Library - Asiatic Study Club
Wed.	17	-	8:15	-	Concert - K.C. Conservatory of Music
Thurs.	18	-	11:00	-	Gallery 20 - Friends of Art
Fri.	19	-	10:00	-	Chinese Ceramics - Art Class Women's University Club - Miss Hughes
"	19	-	7:45	-	Dining Room - Talk, Samuel McIntire, Miss Clifton.
"	19	-	8:15	-	Concert - Pupils of Bertha Hornaday.
Sun.	21	-	3:30	-	Concert- Pupils of Gladys Schnorf
Tues.	23	-	10:00	-	Lounge - Corinna Delphians
Wed.	24	-	8:15	-	Concert - K. C. Conservatory of Music.
Fri.	26	-	7:45	-	Gallery 24 - Talk, Lama Paintings, Miss Hughes
"	26	-	8:15	-	Concert - Pupils of Dorothy Hopkins Courtney
Sun.	28	-	3:30	-	Concert - Pupils of Mrs. Paul Willson and Della Willson

(Calendar continued on page No. 8)

(Calendar for May continued)

Wed., 31 - 8:15 - Concert - K.C. Conserva-
tory of Music.

JUNE

Sun. 4 - 3:30 - Concert- Virginia
Voigtlander, Violinist.

THE LIBRARY

The Library is open to the public by appointment for study purposes. Volumes are not circulated.

SERVICE LOUNGE

A special lounge is maintained for men and women in the armed forces. Books, magazines, and a piano are available. Light refreshments are served on Sunday afternoon. There is no admission charge at any time for people in uniform.

GIFTS TO THE COLLECTION

The greater part of all museum collections has been built up by individual gifts or bequests. Already hundreds of gifts from all over the United States have widened the scope of the Nelson Collection. The Trustees and Director will be pleased to discuss the acceptability of gifts or bequests with those desiring to contribute to the Collection. Gifts of or contributions for contemporary art are especially solicited and would constitute a most noteworthy memorial as the Nelson Funds can be used for purchase of works of art only when the artist has been dead at least thirty years. The Gallery will be glad to give information about the Society of Friends of Art which has been formed by interested patrons for the purpose of purchasing and presenting to the Collection, works by contemporary artists.

The financial cooperation of everyone for such activities as loan exhibitions, courses of lectures, the Library, musical programs, classes for children in art appreciation or the history of art or the peoples of the world as exemplified in the Gallery collections is an urgent need and the Director will be pleased to furnish detailed information.

The legal entity to which gifts should be made is: University Trustees of the William Rockhill Nelson Trust.

WILLIAM ROCKHILL NELSON GALLERY OF ART

ATKINS MUSEUM OF FINE ARTS

KANSAS CITY 2, MO.

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Same as above except

Wed., 10 a. m. to 5 p. m.; 7 p. m. to 10 p. m.
Friday, 1 p. m. to 5 p. m.; 7:30 p. m. to 10 p. m.

Free days: Saturday, Sunday and public holidays
Wednesday and Friday evenings (Oct. 1 to May 31)

Closed:

All Mondays

New Years, July 4th

Thanksgiving and Christmas

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